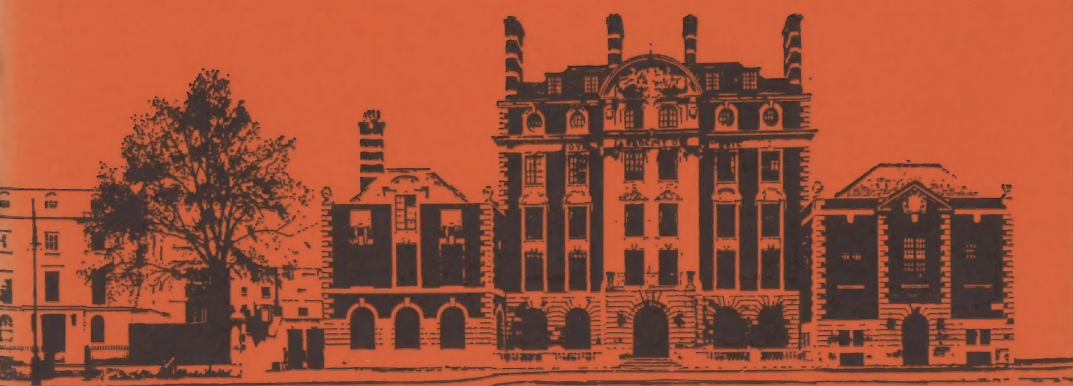


# The Royal Academy of Music Magazine

No 238 Summer 1985



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# The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Editor Robin Golding

No 238 Summer 1985

Royal Academy of Music  
Marylebone Road, London NW1 5HT

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On 27 March a concert was given in the Duke's Hall (by the RAM Sinfonia and Chamber Choir, conducted by Colin Metters and Geoffrey Mitchell, and with Duncan Prescott as the clarinet soloist) in honour of Her Royal Highness Princess Alice, Duchess of Gloucester, who was retiring from her position as President of the RAM for forty-three years. As the Duchess of Gloucester, she became the Academy's first Lady President in 1942, after the death of HRH the Duke of Connaught and Strathearn, who had been President for the previous forty-one years. During the Academy's 150th Anniversary Year (1972) the Duchess was President of the RAM Club, and in an appreciation printed in the Winter 1971 issue of *The RAM Magazine*, the then Principal, Sir Anthony Lewis wrote: 'The Academy has always been conscious of the interest which the Duchess has taken in our welfare and development, and her regular visits have been warmly welcomed. We all like to think that her link with us is not merely a formal one, but extends to a more personal plane. The Duchess is not only a very distinguished visitor, she is also a good friend, willing to become acquainted with students, and enquiries regarding their progress give evidence of a far greater degree of involvement than a purely formal relationship would require.' In thanking Princess Alice after the concert on 27 March, Lord Swann, Chairman of the Governing Body, also announced that the Academy was delighted and honoured that Her Royal Highness, Princess Diana, the Princess of Wales, had graciously consented to succeed Princess Alice. We hope that the Academy's second Lady President (who is to make her first official visit to the Academy for Prizegiving on Wednesday 10 July) may continue to be so for at least forty-five years.

The late appearance of this issue makes it possible to include the welcome and joyous news of the Knighthood conferred on our Principal in the Queen's Birthday Honours. We all join in offering our warmest congratulations to Sir David and Lady Lumsden.

# **The music of Benjamin Dale (1885-1943)**

Christopher Foreman

It is surprising how few people in the Academy and elsewhere are aware of the output of Benjamin Dale, an outstanding musician by any standard and arguably, with Bax, one of the two most significant creative minds to have ever passed through the RAM in its 160-year history. 1985, his centenary year, gives us a chance to reassess his works, and it is my purpose here to indicate the general scope of his creative character and to point the way for further exploration. Whilst an artificial thing in itself, a centenary, if well organised, can do much good.

Born on 17 July 1885, Dale grew up in Crouch Hill, North London, in a gifted family. He had an overture inspired by Macaulay's *Horatius*, his first work, performed at the Portman Rooms on 10 May 1900. *The Musical Times* thought this a remarkable work, especially since he had not then had an orchestration lesson in all his life! In September 1900 he entered the RAM on the same day as Bax, to study composition with Frederick Corder. He stayed here until July 1906, winning the Michael Costa Scholarship (1902), two composition prizes and a medal, and the Dove Prize (1905). Corder, who also taught Bax, Dale's lifelong friend York Bowen, Eric Coates, Montague Phillips, and at a later date Michael Head and Alan Bush, amongst many others, was infatuated with the music of Liszt and Wagner. He was an ardent champion of his own pupils' works.



HRH Princess Alice, Duchess of Gloucester with the Principal at the RAM on 27 March Photograph by Richard Mildenhall





HRH The Princess of Wales

Photograph by Snowdon

In these student years, at least, Dale was prolific, an overture *The Tempest*, a fantasia for organ and orchestra (with the composer as soloist), an overture in G minor, and the first movements of a piano trio and an organ sonata all being performed at RAM concerts. The work which first made his name outside the Academy was the piano Sonata in D minor, Op 1, probably started in 1902 and completed in July 1905. Realising at once that it was something out of the ordinary, Corder arranged to have it published in the Charles Avison edition (see *RAM Magazine* No 233, pages 14–15). It won a prize of twenty guineas offered by Mark Hambourg for a British piano work in the summer of 1906, out of sixty competitors. The story runs that Hambourg introduced so many embellishments of his own at his performance that Dale refused to appear on the platform afterwards, and returned the prize cheque.

In 1906 Dale went to Frankfurt 'to see and hear things'. At some time in this period he is known to have exchanged ideas if not actually taken lessons from Vincent d'Indy. Other composers he knew included Elgar, Strauss and Ravel. It is an interesting fact that when Lionel Tertis visited Ravel in Paris he played Dale's *Romance* and *Finale* from the Suite, Op 2, with Ravel at the piano. The first two movements of this Suite were given their first performance by Tertis and Bowen at the Aeolian Hall on 30 October 1906. The Phantasy, Op 4 (1911) for viola and piano was one of twelve commissioned by W W Cobbett, and the *Introduction and Andante* for six violas, written for a lecture-recital by Tertis, was first played at the Aeolian Hall on 19 June 1911. In the same year Dale orchestrated the *Romance* and *Finale* at Tertis's request, and this was first performed under Nikisch on 18 May 1911. During this time Dale was an organist and choirmaster in Holloway, and by 1912 in Ealing, where *Before the Paling of the Stars* was written in October 1912, and first performed at Queen's Hall in February 1913. In 1909 he was appointed professor of harmony and composition at the RAM.

In 1914, when Dale was on holiday in Germany, the First World War broke out and he, together with all British civilians of military age in Germany, was put in Ruhleben internment camp near Berlin. In a remarkable article in *The Musical Times* of February 1919, Edgar Bainton tells how musicians in the camp got together and obtained permission to form an orchestra and choir, with music and instruments from Berlin, and arranged concerts for the education and entertainment of those in the camp. One Berlin staff officer, visiting the camp, claimed that the centre of musical life in Germany at that time was in Ruhleben! Plays were also produced and Dale wrote an *English Dance and Prunella* (1916–7) as incidental music to two of them, and two songs from *Twelfth Night* (February 1918). But the inevitable stress and strain seriously affected his health and he was sent to The Hague for intensive care in March 1918, and repatriated in November.

In spite of an RAM reception and concert to mark his return, in January 1919, and being elected FRAM in 1920, Dale found resumption of composition difficult. A piano quartet was left unfinished, and it was only in 1921–22, after an examining tour to Australia and New Zealand, that he managed to complete his violin Sonata in E, Op 11, first played at the Wigmore Hall on 27 October 1922 by Rowsby Woof and York Bowen. Like *A Song of Praise* written for the 269th annual Festival of the Sons of the



Clergy in St Paul's Cathedral (1923), it was dedicated to his first wife, the musicologist and pianist Kathleen Dale (*née* Richards), a former pupil whom he married in 1921. Between the *Ballade*, Op 15 (1927) and 1938 he wrote no music, devoting himself to teaching, also serving as President of the RAM Club in 1935, and becoming Warden of the RAM in 1936, and a member of the Associated Board.

However, Dale was no ordinary teacher. He had an amazingly rich knowledge of music of all styles and periods, and in his enthusiasm would often extend lessons far over the allotted time. He could appreciate most music, Beethoven and Wagner being special favourites, but he had no time for Berlioz. 'Benign' and yet 'mercurial', is how one pupil has described him. The relaxed charm of the opening of the violin Sonata expresses the benign side perfectly, yet sometimes one thing would lead to another with alarming rapidity; he had a 'rapier' mind and could be nervy and unpredictable. He hated pretence and pomposity of any sort, found it impossible to conceal his likes and dislikes, and did not suffer fools gladly. He would not have wanted anyone to stand back emotionally from the music. He loved his teaching and put so much into it that he became a wonderful inspiring force for life to his pupils.

His last work, the orchestral tone-poem *The Flowing Tide*, was commissioned for Sir Henry Wood's fiftieth anniversary as conductor in 1938, but was only completed in 1943, after much hard work and strain during the war years. After conducting its rehearsal for a Promenade Concert on 30 July at the Royal Albert Hall, Dale collapsed and died, still at the height of his powers. The first and *only* performance of this work took place on 6 August.



Benjamin Dale on holiday in Bavaria in 1936 Photograph by Margaret Hubicki, who was one of Dale's last pupils after he became Warden of the RAM in 1936

A deeply reserved and refined man, Dale never spoke of his works, but in the works themselves his whole personality is revealed. The music is richly and unashamedly 'romantic' in atmosphere. If asked to define the essence of its appeal I should say that the imaginative qualities, or better, the 'fantasy' in it strike one first. It is music that always gets 'off the ground', by virtue of the inspired nature of the material and its development. Dale possessed a poetic and highly strung temperament that carries us from the depths of loneliness and resignation to dizzy heights of ecstasy and 'wonderment'. Anything can happen and usually does. What promises to be a grandiose climax can suddenly be unexpectedly and humorously deflated. The sincere and serious nature of the works does not exclude a strong sense of humour, and in the piano Sonata, the deliciously naïve humorous contrast actually serves to highlight the urgency, and eventually the pathos of the conclusion. Contrary to this, a furious outburst can blow up almost without warning in the midst of an amiable passage—as in the violin Sonata. Many moods can appear in a few pages, as in the last *Allegro* of the *Phantasy* and the Introduction to the last movement of the violin Sonata. This juxtaposition of emotional worlds is entirely personal and characteristic. It is not so much whimsicality or capriciousness, as evidence of a mind which sees the connection between two things not at first obvious to others. Both introductions to the last movements of the sonatas contain some of his most intensely personal music, and both achieve near their ends, by different means, moments that can only be called sublime.

Anyone who may think from this that Dale cannot sustain a mood, need only look at the luscious 38-bar melody of the viola *Romance*, the grandeur of the first section of the *Song of Praise* and the magnificent 53 bars of the second subject of the piano Sonata's first movement and its continuation, to see that Dale had an unusual ability to draw out his train of thought effortlessly and to maintain the inevitable, inexorable flow. As one thinks the high point of a passage has been reached, Dale goes one step further, and further again, till we are left breathless. Such a breadth of conception arouses the sort of feelings only usually inspired in us by such writers as Bach, Schubert and Brahms. Dale is generous with his material, but he can also develop his ideas, often with ingenious transformations involving rhythmic play. A keen, innate sense of structure and balance keeps his imagination just under control, and sets him above Corder's other pupils (who, Bax included, have sometimes been said to suffer from diffuseness and lack of discipline in form and texture) and many other English composers. The designs of his larger works are always individual and interesting and need careful working out for performance. There is not a dull line in any of them.

Dale had a marked gift for melody, both complex and simple. He had a wonderful sense of harmony, knowing exactly when to use the right chord for a particular meaning or effect. His harmony is a very personal blend of post-Wagnerian, Straussian and Impressionist harmony (such as Bax and Ireland were also using in a different way) with the older tradition. One may not think he is quite as daring as Bax or the later Bridge in this direction, to say nothing of the second Viennese school, but what he does is new in its way. All influences were absorbed so thoroughly that his personal voice comes out clearly over and







transition section leading to a finale incorporating, with the new material, the variation theme, and in the violin Sonata, which is generally more intricate, material from the first movement. The variations are really short character-pieces loosely based on aspects of the theme. The piano Sonata is the more 'striking', while the violin Sonata is the more refined, reflective work.

After the heroic D minor close of the first movement of the piano Sonata, the statement of the Theme in G sharp minor, enhancing its already stark, haunting quality, is a stroke of genius. The variations alternate between G sharp minor and B major. Variation 7 is advanced for its time, so incessantly chromatic as to almost abandon key. The roof-raising exuberance of the D major finale contrasts with the deeply moving coda, returning at last to D minor. Alongside grand virtuoso passages, there is much of delicacy, intimacy, almost privacy, and charm, a word much used by Dale. A great performance of this work would be an unforgettable experience. Here I quite unashamedly repeat my earlier beliefs, stated in the article mentioned below, that not only is this work comparable with Liszt's Sonata and Schumann's *Fantasie*, but that it stands alone in all English piano music. To think that it is the work of a boy scarcely out of his teens make its achievement almost incredible.

The violin Sonata begins so simply and unpretentiously, one would hardly think so much music would evolve from it. The first movement is in E; the Theme is in A minor, but an unexpected twist in the tail takes us through several keys, including E flat, till we end in D minor. The five variations, which have titles, are in A minor—C, C—D, E flat, G minor and E flat. The last movement, a free fantasy on two themes, which modulates with great rapidity, giving impetus, is interrupted by an electrifying climax almost unparalleled in Dale's music, before blending imperceptibly back to the opening material of the whole work, so we come full circle after a leisurely voyage of intimate exploration. For those who have thought sections of it too long, I will say that in my opinion it is simply as long as it has to be, and is a perfect masterpiece, a wonderful, ravishing work that occupies a unique place in the violin repertoire.

The three viola works all inhabit different emotional worlds. The *Romance* was said by Tobias Matthay to the best slow movement since Beethoven, and while this may raise an eyebrow or two, its richness and spaciousness certainly make it comparable with many of the slow movements of Brahms. The Finale is a dazzlingly brilliant *tour de force*. The highly individual *Phantasy* covers a wide range between its sinister start and the sunset end, and was always a little underestimated. The Sextet with its transformation from an electric D minor *Allegro* to a serene *Andante* in A flat, is a unique masterpiece of form, matter and medium. For more detailed information on these three works may I refer the interested reader to my article in the November 1984 number of the *Viola Society Newsletter*.

The two choral works are as different as they could possibly be. The superficially minded may think *Before the Paling of the Stars*, a setting in simple ternary form of Christina Rossetti's Christmas hymn, sentimental. To my mind it is something more: a sincere expression of infinite tenderness and hushed wonder appropriate to its subject. Sir Henry Wood called it 'a choral gem'. There is some exquisite word-painting and melisma, for example 'Priest and King lay fast asleep'. Memorable also is the

return of the opening B flat minor material as the chorus finish. A *Song of Praise*, for large chorus, semi-chorus and orchestra, is in two halves, the first a Herculean passage expressing strength and confidence, the second a mixture of prayer and thanksgiving incorporating a German chorale, with a texture, complex, yet finished and expressive, that suggested to one reviewer the Bach of the best of the cantatas. The overall conception is entirely personal. These two works should be revived and performed regularly, possibly as double bill.

*The Flowing Tide* is based on a quotation from Shakespeare:

There is a tide in the affairs of men,

Which, taken at the flood, leads on to fortune.

There is a fine description of it in the 1954 edition of *Grove*. Its full score is in the RAM Library in a special photocopied memorial edition. It is more than high time that it received its second performance.

Although the larger works take pride of place, Dale's miniatures deserve note. In *Night Fancies*, for piano, he plays with the then modern chords in fourths and others with great glee in the bizarre central section, a picture of a great mind in a light, but characteristic mood. *Prunella*, for piano, or violin and piano, or small orchestra, is a perfect miniature: grace, humour, passion, and a wistful reminiscence (of the piano Sonata) are all present in its four pages of rich, sometimes polyphonic, but never heavy or cluttered texture. The modulations of the *Ballade*, Op 15, for violin and piano produce a restless, searching feeling, and, rising to a bitter, passionate climax, it recapitulates its opening material in reverse order, leading to a 'smiling through tears' ending. There are also songs (several in manuscript probably still await a first performance), part-songs, and half-a-dozen Christmas carols.

In a superficial, lightning survey such as this, much vital and interesting matter has had to be left out. A lengthy chapter, if not a short book, could be written on, say, the piano Sonata alone. Neither do I claim to have examined every single surviving work of Dale, and much research on his life is still to be done. What is needed is a definitive 'life and works' full-length study. But more important are actual performances. The music is deeply rewarding for those who tackle it, and for those who have already fallen under its timeless, magic spell, it will always remain the supreme lasting monument to a wonderful, unique, lovable human being and a creative mind and imagination of the first order.

**William Mathias at fifty**

*Christopher Morris*

William Mathias is a true professional in many fields of his art—university professor, pianist, conductor, and, above all, composer. He is what I call a 'compulsive' composer, in that although commissions for new works pour in with almost alarming regularity, nonetheless he would always have to compose, commissions or no.

When Mathias was chosen to be the BBC's 'This Week's Composer' to mark his fiftieth birthday in the autumn of last year, someone commented that when a composer is honoured in this way then he has 'arrived'. However, as his publisher (he has been an Oxford University Press house composer for twenty-three years) I knew he had 'arrived' many years ago when I realised that his style was beginning to have a strong influence on many of the composers who were submitting manuscripts to the OUP with a view to publication, and not only from the Principality of Wales by any means.



Mathias was born at Whitland, Dyfed, South Wales, on 1 November 1934. He studied at the University College of Wales, gaining the degree of B Mus in 1956, and in the same year won an open scholarship in composition at the RAM, where he studied composition with Lennox Berkeley and piano with Peter Katin. He was elected a FRAM in 1965 and received the D Mus of the University of Wales in 1966. In 1968 he was awarded the Bax Society Prize for composition. Since 1970 he has been Professor and Head of the Music Department at the University College of North Wales, Bangor, joining the music staff there when he left the RAM in 1959. He is also Artistic Director of the very successful North Wales Music Festival held annually at St Asaph.

In 1981 he received the coveted commission for an anthem for the Royal Wedding, a challenge which he met with memorable aplomb. Part of his brief from the Prince of Wales and from Sir David Willcocks, who was in overall charge of the music, was that the anthem should be useful for and appeal to average church choirs as well as cathedrals and collegiate churches, and William did just that, producing a sparkling piece entirely suited to the splendid occasion.

In 1983 the Royal Liverpool Philharmonic Society gave their third Contemporary Composer Seminar, this time devoted entirely to discussion and performance of Mathias's music. The seminar opened with a recital of his choral and organ music in the Metropolitan Cathedral and ended with the world première of Symphony No 2, commissioned by the Royal Liverpool Philharmonic Orchestra. In 1984 the BBC produced a television documentary about his day-to-day life and work called 'A Composer's World', presented by Michael Oliver. Mathias was made a CBE in the 1985 New Year's Honours—a marvellous birthday present.

*The New Oxford Companion to Music* describes Mathias's style as 'diatonic, eclectic, and often vigorous', and this is fair comment as far as it goes. It tells us that he is not a Schönberg/Webern/Berg disciple, that he has studied and made proper use of the styles and methods of past masters, and that his music has energy. What it does not say is that his work has an individual flavour very much its own, and, above all, that it is highly enjoyable for both performers and listeners. This is surely evident from the large number of public performances and broadcasts one knows about, and from the impressively long list of his commercially recorded works. Like Vaughan Williams, he knows how to cater for professionals and for amateurs without 'writing down' for the latter.

His output is large and covers an extraordinarily wide range. There are over 100 titles in the current Oxford University Press catalogue, and these include two symphonies, twenty smaller orchestral works, seven concertos, an opera, and two large-scale cantatas. The rest is made up of chamber music for various ensembles, solo songs, choral music, solos for organ, piano, and harp, church music (anthems and canticles), carols, and a suite for brass band. It is comparatively easy for a fluent composer like Mathias to be prolific, but it is not easy to have works accepted into the repertoire, and he has achieved this to a remarkable degree with his organ solos, anthems, carols, choral works (eg the carol sequence *Ave Rex* and the cantata *This Worlde's Joie*), the harp *Improvisations*, the clarinet and harp concertos, *Zodiac*





Trio for flute, viola, and harp, and a number of orchestral works such as *Laudi* and *Dance Overture*.

1984 'birthday year' commissions included the horn Concerto (Llandaff Festival), *Missa Aedis Christi* (Christ Church, Oxford), the organ Concerto (Proms) and a second violin and piano Sonata (Swansea Festival), all of which were produced on time and are well up to the composer's high standard of craftsmanship. After the success of the Royal Wedding commission, William received a large number of requests for anthems for special church occasions, many of them in the USA, and I believe he accepted them all, thus enriching the OUP catalogue. However, he confided in me during this period that he was somewhat worried lest he became too much labelled as a 'church' composer. I told him his fears were groundless, and the above small selection of the many varied commissions that came his way after 1981 surely shows that I was right.

Mathias and his music are very popular in the USA, and soon after his birthday he spent five days there, principally for the US premiere of *Lux Aeterna*, which was given two performances in one day by the Community Chorus of Westerly, Rhode Island, conducted by George Kent. Each performance had a capacity audience and a standing ovation. There was also an extended birthday party, with a five-tier cake, attended by three hundred people. *Lux Aeterna* is an hour-long cantata for soloists, chorus, and orchestra, commissioned by the 1982 Three Choirs Festival at Hereford. It was given its first London performance in the Royal Festival Hall in 1984 by The Bach Choir, Choristers of St George's Chapel, Windsor, and the London Symphony Orchestra under Sir David Willcocks, who have recorded it for Chandos.

William is an extrovert and a social man, at home with all sorts of people. He thoroughly enjoys being successful and those involved with him get caught up in that enjoyment. He has a host of friends and I value our long friendship as much as I do his music. His lively, agile mind and his humour keep us all alert and stimulated so that if there has to be business then it is indeed business with pleasure. He is a lucky man, too. Endowed with a wonderful musical talent, he found himself a gorgeous wife, Yvonne, who was a scholarship singing student at the RAM, and they have a gorgeous daughter, Rhiannon, currently a flautist-member of the National Youth Orchestra.

May the gods smile upon all three of them.

### The Tippett Festival

Roy Teed

'This extraordinary Academy': these words were used by Sir Michael Tippett in his tribute of thanks at the end of an amazing Tippett Festival instigated and led by Nicholas Cleobury, and held at the RAM in February. The event was a counterpart to last year's highly successful visit to the Academy of Witold Lutoslawski, and again involved a majority of students, this time also a number of former students, the teaching staff, the Administration, the Catering and House Management in the copious preparations needed for such an enterprise. The excitement engendered by this memorable event was tremendous, and Sir Michael showed us by his astonishing energy, enthusiasm and youthful alertness of mind that becoming an octogenarian is by no means a signal for retirement when one is a musician.

The Festival was planned at least a year in advance, and once the programmes were decided upon, necessitated hours, weeks,





Sir Michael Tippett talking to Justine Watts and Frances Shorney, violin soloists in his *Fantasia Concertante* on a theme of Corelli, during a rehearsal  
 Photograph by Suzie E Maeder

even months of hard study and practice by the many performers involved, helped, guided and encouraged by a dazzling array of expertise from both inside and outside the Academy. There was ample scope for all Faculties to take part and for many differing types of Tippett's compositions to be explored and displayed at a high level of performance, which does enormous credit to all individuals involved, and to the RAM as a leading conservatoire.

1905 to 1935, and 1935 to 1985: as is well known, it needed the first thirty years of his life (nearly the whole of Schubert's!) for Sir Michael Tippett to discover himself as a composer, and to emerge with a confidence that has increased amazingly ever since; also that he withdrew, destroyed or re-wrote much that he had composed in these early years. Consequently it was his music of the last fifty years that we heard, from the time of the first string Quartet of 1935, and from his spoken intentions, like Byrd, Verdi and Vaughan Williams before him, he plans to continue to compose so long as health and strength allow him to do so. The fifty-year time-span displayed an excellent idea of the changes and development in style and idea, supported, as all the programmes were, with items by many other composers ranging from Tallis to Scott Joplin and back again, a wide range of other men's (no women's!) music which has influenced Tippett to a greater or lesser extent, or simply music of which he is very fond.

The Festival began with four excellently presented performances of *The Knot Garden* (Tippett's third opera) by the RAM Opera Class and the Manson Ensemble conducted by Nicholas Cleobury. The text is by the composer, and the music was given in the reduced version of the score by Meirion Bowen, who had become a familiar figure in the Academy, having given a number of lectures on Tippett's works, spread over several months previously, and by his constant help and support during the Festival time. The opera is a tough work even for experienced professionals, so that the high standard achieved on all the complex levels therein was all the more appreciated by the impressed, amazed, and in some cases baffled, members of capacity audiences.

The Tippett Week began on 25 February, with a lunchtime concert in St Marylebone Parish Church, thereby strengthening a growing link 'across the road' between the Academy and this beautiful church. There followed five days of very concentrated music-making, with rehearsals morning and afternoon, lunchtime concerts containing substantial programmes, two afternoon sessions when people were able to meet Sir Michael, hear him talk about his life and career, and assess his personality. There was a lecture-recital by Paul Crossley on the fourth piano Sonata, a short documentary film, and, a very important event, the Composers' Competition judged by Sir Michael, in which five students competed for two prizes, the Josiah Parker Prize for Composition and the Manson Prize for performance, the latter, of course, not necessarily given to those playing the winning work. Sir Michael's presence created a suitably exciting atmosphere for the occasion, and his comments before announcing the winners were stimulating, amusing, and in some cases devastating, despite the handicap of his poor eyesight when it came to actually following the scores, but here again he was expertly assisted by Meirion Bowen.

Apart from the Opera performances the crowning achievements of the Festival were the four evening concerts by four of the Academy orchestras: Repertory, Sinfonia, Opera Orchestra with the Choir and soloists for *A Child of Our Time*, and finally the Symphony Orchestra. The figure four is significant also in the number of Tippett's major works: four operas, four symphonies, four concertos, four quartets and four piano sonatas. We heard the first Symphony played with compelling conviction by the Repertory Orchestra, coupled with that all too rarely heard masterpiece, Elgar's *Falstaff*. We heard all four string quartets, with dedicated teams superbly coached by Sidney Griller, and by Peter Cropper and members of the Lindsay Quartet.

Tippett's vocal music was equally well represented by various groups of songs, part-songs etc, notably the two cycles *Boyhood's End* and *The Heart's Assurance*, which are standard repertory for many singers. The four piano sonatas were powerfully presented, and like so much else of his music, they showed the composer's tremendous energy and bold adventurousness in exploiting resources in successively more and more demanding works, both technically, aurally, and aesthetically. Provocative music all of it, which meets with many varied and conflicting opinions.

Of the four concertos we heard a very convincing account of the comparatively recent Triple Concerto (1979), a concentrated piece designed to be played without a break, and with very



demanding parts for the three soloists. Two other works, the Concerto for Double String Orchestra of 1939, and the Concerto for Orchestra of 1963 (dedicated to Benjamin Britten) again enabled us to realise afresh the wide range of development and musical outlook and purpose that has taken place in Tippett's mind over the years. A pair of works with soloists were the often heard *Fantasia Concertante* on a Theme of Corelli, which was the one work in the week that Sir Michael conducted himself, and in which student soloists acquitted themselves admirably, and the rarely heard *Fantasia* on a Theme of Handel for piano and orchestra (written for Phyllis Sellick) which was performed with dash and bravura, again by a student soloist, and showed us Tippett the Late Romantic.

As well as all this, we were able to hear a number of other smaller Tippett works, including brass music and music by other composers. Not such good programme planning was the idea to finish the Friday evening concert with Elgar's *Cockaigne* Overture. Much as I love this piece, the placing of it seemed *not* to make a suitable ending to the Festival, possibly because of the later than usual hour, the fact that people were by then satiated, and that Tippett had taken his final bow and had by then left the Duke's Hall—and, for all we knew, was on his way home. Perhaps the most spontaneous and heart-warming reception, however, was given to the music, to the performers, and to the man who wrote it, after the performance of *A Child of Our Time*. This is a work much loved by many people, and for many different reasons, and it has been so for over forty years. These facts, together with the atmosphere generated during that evening, formed the climax to a superb enterprise mounted by what has to be recognised as 'this extraordinary Academy'.

Nigel Clarke

The Tippett Festival was yet another milestone in the RAM's history and the perfect follow-up to last year's Lutoslawski Festival. It seemed that both professors and students threw themselves into this exciting project, performing anything from opera to solo instrumental works, all in front of the great man himself.

Sir Michael is, you could say, eighty years young, with more energy, spirit and enthusiasm than many who have just left their teens, and a wit that even Terry Wogan, on a recent television chat-show, found hard to match. His music came to the Academy in many shapes and forms spanning most of his creative life, the earliest being his first string Quartet (1935), right up to his recent fourth piano Sonata, first performed earlier this year.

The Festival opened with *The Knot Garden*, conducted by Nicholas Cleobury, who was also the instigator of the whole Festival, and helped attract to the Sir Jack Lyons Theatre packed audiences, giving the week a very encouraging start. Generally the concerts were well attended, especially by a loyal group of students and professors, who helped make a special anniversary celebration.

Sir Michael was highly entertaining when giving a talk to student composers on his life and music, discussing the problems of music-making in the closing stages of the twentieth century.

For me, one of the highlights of the week was Nicholas Cleobury's conducting of what is probably Tippett's most

important work to date, the oratorio *A Child of Our Time*. The four soloists gave a most memorable and highly sensitive performance of this work, a memory which I will cherish. The audience responded by giving a rather tearful Sir Michael a standing ovation.

The overall musical standard of the festival was very high—a real credit to professors and students. Tippett's music is often technically very demanding. All in all, the importance of a music festival featuring an eminent composer such as Tippett cannot be overemphasised. Last year I went to all the Lutoslawski concerts only to find the composer's language difficult to grasp. Six months later I found I was absolutely bowled over by the same music, and have now found him to be a definite influence on my own musical taste. I feel the same outcome will arise from these concerts.

Sir Michael went to fourteen separate concerts; he helped and advised as well as conducted in a number of his own works; he attended parties and an open forum; he even found time to adjudicate a student Composers' Competition. All within the space of six days! His presence during his anniversary celebrations meant a great deal to all those who attended, as well as those who were involved in the Festival. I am sure we all wish him the very best for the future.

Next year we have the honour of the presence of Krzysztof Penderecki in what we hope will be an equally stimulating festival.

#### Teaching young musicians by the Suzuki, Kodály, or Bloggs method

Ted Spratt

I was most interested to read Agnes Köry's article on the respective merits of the Suzuki and Kodály methods.

As a brass specialist, I am not qualified to assess methods of teaching stringed instruments, but in the light of my thirty years' experience (twenty-seven of them in the Junior Exhibitioners' Department at the Academy), I find myself applauding the method of saying aloud what one is trying to do on the instrument. The brain must consciously be in charge of fingers, lips, tongue and breath for years until their actions have, through sheer repetition, become reduced to the level of conditioned reflexes. Technique is not complete until you can forget it—knowing that it will be there when you need it. I have spent some tedious hours with more than one pupil using a method which in my primitive state I called 'say-play'. Of course, way back in those dark ages I also thought Suzuki was a character in *Madam Butterfly*.

Kodály's insistence on sound aural training and singing seems to me so blindingly obvious as to be more truism than truth. All the time one is playing, a continuous process of listening, criticising and correcting is going on. If one can have a 'mind's eye', surely one can have a 'mind's ear', and if you cannot hear the music in your mind's ear, how on earth can you check that the physical actions of playing it are working properly? Surely this has been the *raison d'être* of aural training since time immemorial. No disrespect is intended, and maybe we needed a prominent musician like Kodály to remind us of first principles, but however original his methods of achieving a high standard of aural awareness may be, the underlying philosophy is about as original as a new-laid egg.



The sensible teacher will surely be glad to pick the brains of anyone who has anything valuable to say, and his 'method' will be an amalgam of all the best ideas he has heard, plus a good deal of his own original thought. If one allows oneself to wear a Suzuki, Kodály or Joe Bloggs label, there is grave danger of blinding oneself to the virtues of the best ideas of another school of thought. Besides, every pupil is different physically, mentally and temperamentally, and a good teacher's 'method' should be tailored to his individual needs.

Where I find myself most at odds with Suzuki is in the inordinate demands made on the pupil's time. Six hours' practice a day is simply not reasonable if a pupil is to fulfil the demands of his school work, enjoy a reasonable amount of physical culture and relaxation, and spend a fair amount of time just being a child. Even the child prodigy needs to be physically and mentally fit if the area of his specific genius is to flower and he is to develop as a balanced human being as well as a virtuoso performer. In any case, who knows when talent and commitment may run out, and the most promising start may fizzle out, leaving the hapless pupil with insufficient academic qualifications to pursue some other course of study?

This is where our Junior Exhibitioners' scheme scores. Our young pupils are given a sound grounding in musicianship and technique alongside a normal school life. They have been known to reach diploma standard, but at the same time their options are open, and at any time they can abandon aspirations to become professional musicians in favour of some other discipline, while retaining a love of music and a basic technique in performance enabling them to find a lifetime of fulfilment in amateur music-making circles.

## Specialist publications for horn

Oliver Brockway

The idea that gave rise to the new publishing venture of Oliver Brockway Music originated at the 1983 British Horn Festival, when I got talking to Farquharson Cousins, the retired former first horn of the Scottish National, BBC Scottish, Cape Town Symphony, and other orchestras, whom I had not seen since the 1965 Edinburgh Festival, on which occasion he had given me some wise, but subsequently disregarded, advice against pursuing a horn-playing career. 'Farkie' was celebrating the launch of his new book *On Playing the Horn* (Samski Press, available from Paxmans at £5), a fascinatingly individual and reminiscence-laden treatise on horn playing, containing much sound professional advice applicable also to non-horn players, and with an appendix of previously unknown music-examples from his own collection. These, it appeared, were just the tip of an iceberg of the collection of unpublished horn music, some of it in scruffy and inaccurate manuscript, that he possessed. Discovering that I had, over the previous few years, in addition to free-lancing as a horn player, also been active on a large scale as a music-copyist, he interested me in the idea of producing playable versions of the three 'lost' Sonatas for two horns by Otto Nicolai, (Nos 4-6 of a set of six), that he owned in the form of inaccurately copied individual parts, with a view to subsequent publication. While working on them, however, I had the idea of making them, and works of my own, including three works for horn quartet and Bach brass quintet transcriptions, the nucleus of

a catalogue under my own control, in the first instance marketing dye-line copies of my own manuscript, with the possibility of going in for multiple print-runs later on.

An interesting story surrounded the Nicolai duets; before the war, Farquharson Cousins had often played through them with the amateur horn player Handel Knott, whose father had made copies of Nicolai's original manuscripts, dated 1848, the year before Nicolai's death, in Stettin, where they were destroyed during the war. In about 1955 the Leningrad Philharmonic Orchestra came to the Edinburgh Festival, and Cousins interested their first horn, Mikhail Buyanovsky, in Knott's manuscript, which he entrusted to him to take back to Russia in order to get it published there. Subsequently the first three of these duets did appear in the West, published by Musica Rara and edited by the, at that time, Leipzig-based horn-player and musicologist Kurt Janetzky. A later volume, also from Musica Rara, supposedly containing Nicolai's fourth, fifth and sixth duets, edited by Buyanovsky, turned out to contain three totally different pieces, in a style and form not unlike Nicolai's, but quite unconnected with the lost Stettin manuscript. As Farquharson Cousins had no further contact with Buyanovsky, he was unable to verify these latter works' origins; international copyright laws preclude my stating too precisely his theories on the matter, though he is prepared to grant that the Musica Rara Nos 4-6 are by no means uninteresting, even if lacking the absolute stamp of authenticity. In my edition the original Nos 4-6 appear for the first time, with a minimum of necessary editorial embellishment, which was often dictated by the waywardness of the hastily-made copies of Knott's manuscript that had survived in Cousins's possession. In September 1983 I attended the Internationales Horn Symposium in Vienna with copies of these duets, and also my own quartets (my first two titles produced), for sale. There it was my great pleasure to meet Kurt Janetzky, who had edited the first three for Musica Rara, and to find that his opinion as to the likely origin of the Buyanovsky Nos 4-6 concurred with Farquharson Cousins's. Janetzky was the very grateful recipient of a complimentary copy of my 'first edition'.

My own three works for horn quartet, in one volume, joined the Nicolais as the next addition to my catalogue. These works, *Chorale & Variations*, *Purcell Variants* and *Polytony*, completed in 1970, 1972 and 1977, respectively, are all conceived in a 'post-Brahmsian' idiom, where the parts are theoretically playable with hand horn technique. Though the first two pieces owe much to classical precedents, *Polytony* belongs to a more modern sound-world, where the superimposition of harmonic series of four differently crooked horns produces sounds reminiscent of the Second Viennese School, though arrived at by different means. A forthcoming performance of this Quartet by the Horn Quartet of Radio Leipzig is further fruit of a particularly happy meeting at the Vienna Symposium. Recently I have added to the quartet repertory two pieces made available to me by Ifor James, my former RAM professor, that have been extensively performed at British, American and Scandinavian Horn Festivals and Workshops: Wilhelm Lanzky-Otto's arrangement of the traditional Swedish *Gammal Fäbodpsalm*, and Ray Smith's arrangement of Bach's second orchestral Suite, which ends with the *Badinerie* that has become familiar through Frank Lloyd's performances of its virtuosic solo first horn part.



Another speciality of this edition is the unusual combination of horn and organ; my grandfather, the well-known organist and church-music composer Sir William Harris, dedicated to me his *Prelude* and arrangement of Schumann's *Abendlied* during my Academy days (1964–8), and also his *A Hunting Tune* for horn and piano; together they make an interesting adjunct both to the horn's repertory and to the total Harris *oeuvre*. Later, in 1976, participation in horn and organ recitals with the Australian-born organist and composer Alan Willmore led to my being the dedicatee of his *Fantasie*, a virtuoso work for both players in a modern idiom.

Also in the catalogue are the *12 Studi per Corno da Caccia* by Gustavo Rossari, (in two volumes), also deriving from manuscripts in Farquharson Cousins's collection. Little is known of Rossari, except that he was a Milanese bandmaster who, around 1835, was writing some of the earliest ever studies for the newly-invented valve horn; in an idiom closely related to that of contemporary hand-horn studies, they are musically interesting (redolent of Italian opera) and technically demanding; more so than the simpler printed studies and duets by Rossari that are to be found in the appendix to Cousins's book.

Completing the catalogue at present are my own Bach arrangements for brass quintet; two pieces that struck me as eminently suited to this treatment, unlike some of the unidiomatic Bach transcriptions that are to be found on the market. In both cases stamina considerations have caused some changes of allocation of the original voices, as well as lower keys. Following the publication of *Fugue IV a 5* (The '48', I/4) by Peer-Southern, New York, in 1972, (available through Oliver Brockway Music), *Prelude Fugue a 3*, (The '48', II/14) followed as a companion-piece. This is now published for the first time.

Oliver Brockway Music is also British agent for Horn and Piano Records made in Austria featuring Roland Horvath, member of the Vienna Philharmonic Orchestra and President of the Wiener Waldhornverein, as soloist on the traditional Vienna F Horn. *Horn und Klavier I* (with Josef Scharinger, piano) includes Danzi's Sonata in E flat and Strauss's first Concerto—the first time that this work has been recorded either on a Vienna horn, or with the composer's own authorised piano accompaniment. *Hornmusik in Alt-Wiener Tradition* (with Margit Schwarz-Fussi, piano) contains the epically proportioned *Tre Pezzi in forma di Sonata* by Karl Pilss—a composer whose works deserve to be better known outside Vienna, as well as Rheinberger's Sonata, Saint-Saëns's *Romance* and Strauss's *Andante*.

Future plans mainly involve additions in the multiple-horn and horn-and-piano fields. My own *Variations for Christmas* will be making a seasonal appearance; in this virtuoso duet for two solo horns with optional third and fourth horns accompanying, familiar Christmas carols are given an unexpectedly hornistic treatment.

These publications are available by mail-order from: Oliver Brockway Music, 19 Pangbourne Avenue, London W10 6DJ, from whom a detailed catalogue is also available, which includes further additions since this article was written.

## Obituary

### Sybil Barlow 1902–85

Sir Thomas Armstrong



Photograph by Tomas Jaski Ltd

I didn't get to know Sybil Barlow until I arrived in the Academy and found her a fairly senior professor, firmly set in her ways, but it soon became clear that she was a musician of great integrity, and a devoted teacher. Later on, after my wife Hester and she had become close friends, I realised that she was in many ways a remarkable character, that the Academy was the centre of her life, and her teaching her real *raison d'être*. She had entered the Academy as a talented child, had a quite distinguished career as a student, and enjoyed some concert successes. After her appointment to the staff the Academy had become in a sense her home.

As a teacher Sybil was strict and classical. She knew exactly what she was qualified to teach, and her technical limitations. I remember a mature student, a good pianist, who had returned to the Academy for a further course of study after some years of successful teaching, being made to re-learn all her scales over again with Matthay's fingering although she could already play them fluently on her own system. She was deeply hurt, but she accepted it. And when an eager youth asked if he might learn some music by Webern Sybil replied firmly 'that would be a complete waste of time'. So it would have been, Sybil being what she was.

Sybil had had at one time considerable performing ambitions, and in later years, with some encouragement from friends, these revived; she began to think of herself again as a dedicated concert-artist. The Wigmore Hall recitals which she gave annually for some years came latterly to occupy her main concentration and to involve many of her friends. There was so much to be thought of: the choice of programme ('I'm not sure that I can still manage the octaves in the Chopin Fantasia?'); the hours of practice; the playing of the pieces to teachers and critics; arrangements with the agent and the Wigmore Hall; and then, as the day approached, the choice of dress, the hair-do, the ordering of flowers, plans for the after-concert party ('do you think I should ask the Duchess?'), and a short holiday when it was all over. What a business it was! And what anxieties for herself and others! By this time her memory was not entirely reliable, and technical problems gave trouble, so that it was with some trepidation that we looked for the press-notices: on the whole these were sympathetic, and didn't fail to discern the basic goodness of Sybil's performances, in which there was always something to be admired.

After all the excitement was over, back to that lonely bungalow (more than once burgled while she was in the house)—back to the frugal meals, mostly out of tins and packets; back to the solitary practice, the problem of keeping the piano perfectly in tune, the pruning of the roses, and those memories of student-days and all the brilliant young men. Above all, to the plans and programme for next year's Wigmore. Dear Sybil! I salute you, modest and devoted servant of music, brave woman, unforgettable friend.

Faith Deller

Since Sybil Barlow's death recently I have talked about her with a number of people who knew her and it has been noteworthy how often the word *friend* came into the conversation. Sybil was an unswervingly loyal person and once a friendship was established she would never waver. Her contemporary Myra Ison writes 'I first knew Sybil when I went to the RAM in 1919 [Sybil



was a year ahead], as a pupil of Hedwig McEwen, with whom she also studied. We became good friends then and have remained so ever since . . . She was an extremely good pianist and teacher, devoted to her music and a very sincere friend who will be greatly missed by me and many others.'

I recently met one of her former students, who told me what a very demanding teacher Sybil was, how hard she expected her pupils to work and how much extra time she would give to a serious student. This student thought the world of her as a teacher and a friend. She also told me that she thought Sybil was really happy in her rather lonely bungalow. I well remember what a surprise it was to her when her brother, with whom she was living in the family home, suddenly announced his impending marriage. (No doubt Sybil had failed to notice any symptoms, being totally immersed in her work!) However she soon established herself into her new mode of life and settled into a rhythm. Her courage was evident in facing two burglaries and refusing to let them get her down. She was indomitable and refused to be beaten even when on the way to an eighteenth birthday party given by Mollie Scrimgeour for Madeleine Windsor she met with a horrid accident and was quite severely injured. She struggled on and arrived at the party though in great pain, and she later had to have a good deal of medical treatment. She never, never gave in.

We applaud you Sybil—staunch friend and loyal musician: a character of complete integrity.

*Madeleine Windsor*

Sybil Barlow and I were contemporaries at the RAM and, like very many others, I find it difficult to think over any of my fifty-eight years at the Academy without Sybil's presence there. Our lives followed the same pattern and we covered much the same ground. One felt she was a real stalwart and totally dedicated to her art. Having habitually given an annual recital at the Wigmore Hall she continued to do this almost to her dying day defying retirement and a ripe age.

Generations of students have shown their gratitude to and admiration for, her over many decades by keeping in touch, many of them having started with her as children, in whom she never lost interest.

The last time I saw Sybil was absolutely typical of her. A kind friend gave me a wonderful eightieth birthday party to which Sybil was, of course, invited. On her way there she had an accident and was badly hurt. Did she go straight home and nurse her injuries? Oh no. She battled gallantly on her way to her destination to fulfil her purpose.

So many people got the help they needed when they needed it, and a resolute spirit such as Sybil's will be a model to remember all their lives.

I welcome the opportunity to recall some happy memories of my very dear friend May Blyth, and to record a little of her life and career.

I met May for the first time in the Walthamstow Baths—not swimming but singing with her in one of the Saturday Night Popular Concerts organised by that Corporation. This was the beginning of a friendship that was to grow throughout her life. One immediately fell under the spell of her personality, that of great warmth, generosity and wit, always ready with a droll



Photograph by Julijet Haddon

exclamation on any occasion when called for, and rising to any situation with quick response.

May was born in Edmonton, North London, on 12 February 1899. Her early life was somewhat of a struggle, her mother having been widowed when May was quite young. It speaks well of her determination and strength of purpose that she was able to win the Sainton Dolby Scholarship to take her to the RAM to study singing in 1916, then at the age of seventeen. A little later in her studentship she was awarded the Westmorland Scholarship, which assured her a continuance of training. She studied with Thomas Meux, who remained her mentor and good friend until his death in 1940.

Very early in her career she showed great potentiality for operatic singing and was invited by Frederic Austin, the Artistic Director of the newly formed British National Opera Company, to join them for small parts in their productions. This opportunity was quickly put to good use and, in a short time, she was singing most of the major roles in the repertoire, among them Aida, Turandot and Sieglinde, for which she won great acclaim.

On the concert platform she sang with most of the principal societies and conductors. She was one of the earliest broadcasters, appearing regularly in the programmes of the BBC and in the Henry Wood BBC Promenade Concerts each season. An outstanding performance was the first broadcast given of Berg's *Wozzeck* when she sang the part of Marie. She also sang some of Berg's early songs, and was one of the first singers to perform the three songs from Walton's *Façade*. She recorded for the Columbia Recording Company, making many discs of operatic arias, amongst the many items in her varied repertoire.

She met Aylmer Buesst whilst on tour with the BNOC in the early twenties, at which time he was conducting the performances. They were married in June 1926 and their daughter, Jill, was born in 1928. At the commencement of war in 1939 Aylmer, being an accomplished linguist, was recruited into the Intelligence Corps and May, owing to their home having been destroyed in the blitzes on London, felt unable to carry on her singing career. She retired from public performing and the family moved out to St Albans, where May continued to live after Aylmer's death in 1970.

After the war she undertook teaching, and in 1946 she was invited to join the singing faculty at the RAM, and there enjoyed much success with many rewarding students. She entered into all the functions of the Academy with great enthusiasm, and it was there that my happy association with her continued and from then on we became great friends. She was a wonderful colleague in all academic activities, examinations, board meetings and so on. In her capacity as an examiner she was exemplary, always firm and sure in either praise or criticism and very forthright in her final decisions. She had been made a Fellow of the Academy in 1945 and was elected as President of the RAM Club in 1966.

By 1945 daughter Jill had delighted her parents by following them in a musical career, as a pianist. She studied with Claude Pollard in the Academy from 1945 to 1950. During her studentship she was awarded the Elizabeth Stoke Scholarship. She is now a successful pianist and teacher. She married Malcolm Lockhart in 1957 and later they presented May and Aylmer with the two delightful grand-children, Penny and Alex, whom May so adored.

**May Blyth  
1899–1985**

*Henry Cummings*



My most treasured remembrances of May are of her warmheartedness, generosity in thought and deed, and, above all, her great sense of humour and the lively sparkle with which she entered into her professional and social life. I salute her for the happy times I spent in her company.

#### Jessie Furze 1903–84

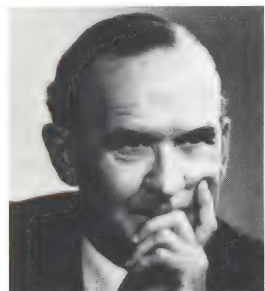
Joyce Young (née Carson)



Photograph by Howard Milling

#### Sir William McKie 1901–84

Lionel Dakers



From a photograph by Karsh, kindly supplied by Simon Preston

On 5 November 1984 my old friend Jessie Furze died. Sixty years ago we were still students at the Academy. Jessie was a very fine pianist, a pupil of Felix Swinstead. In 1923 she took her Certificate of Merit and won the Challen, Cuthbert Nunn and Roller prizes. I remember Ernest Read telling us, as she came into his Aural class, that the examiners had said that Jessie's performance of the 'Hammerclavier' Sonata from the Roller Prize was the best they had ever heard. During the Second World War I lost sight of her, and her marriage to William Nijhof took her to Holland; but as a widow she returned to London, and we were happy to renew our old friendship. She retained her interest in chamber music and had brought out a new and attractive edition of her many successful children's pieces and songs, many of which she recorded.

When, in 1947, at the end of my war service, I went to the RAM, I became a pupil of Sir William McKie. In my youthful innocence—or was this perhaps arrogance?—I came swiftly to the defence of Sir Edward Bairstow, whose pupil I had previously been at York Minster. Bairstow, for whom then, as now, I had the greatest respect both as a musician and teacher, had convinced me of how to go about the Bach B minor Prelude and Fugue. William had other ideas on the phrasing and registration and told me quite firmly that, whatever the past, I was now *his* pupil. After this initial foray we got on splendidly together; we both knew where we were and he went so far as to applaud my almost possessive loyalty to Bairstow.

Although I got to know William well over the years, I frequently found him reserved, seemingly shy and at times severe, personality a barrier, as I know others did, especially when he was on the defensive, though this could so rapidly be exchanged for a gentle warmth and smile.

His long and distinguished career which came to a close with his death in Ottawa in December at the age of eighty-three, neatly fell into two distinct phases separated in direction, as for so many, by the Second World War.

Born in Melbourne, his education, as with many Australians, brought him to England where he studied first at the Royal College of Music and then at Oxford as Organ Scholar of Worcester College. From 1923 to 1926 he was assistant Music Master at Radley College and then Director of Music at Clifton College. In the 1930s he returned to Australia as City Organist at Melbourne and Director of Music at the prestigious Geelong Grammar School. In 1938 he returned to England as Organist of Magdalen College, Oxford, and, as it is so uniquely termed, 'Instructor in Music'. Three years later he succeeded Sir Ernest Bullock as Organist of Westminster Abbey, a post he was unable to take up until after war service in the RAF.

Thus began the second, and most distinctive, phase of his career. In terms of the day-to-day work at the Abbey, his main task was to build up the choir after the traumas of the war years which had seen the choristers and the Song School evacuated from London, and the Abbey consequently bereft of much of its daily music. His being such a perfectionist helped enormously as, stage by stage, he put together the pieces of this particular jigsaw puzzle. The Abbey owes much to his tenacity, and his vision, at this crucial and unique juncture.

Having done this, his first major hurdle was the task of organising the music for the Coronation in 1953, which, with its enormous responsibility, he supervised in his typically methodical way. For this he was knighted, having been made an MVO five years previously. It was during these years at Westminster that he became President of the Royal College of Organists, of the Incorporated Association of Organists and, during 1959, of the ISM. He was a member of the professorial staff of the RAM from 1946 to 1962.

In 1956 those who thought of William as a confirmed bachelor were delighted at his marriage to Phyllis, which was followed by their emigrating to her native Canada where they lived in Ottawa. Each had their own apartment side by side and here, when they were not entertaining their friends with great generosity, William never ceased to revel in the view across the city, though he made no secret of missing London life, and especially *The Times* and The Athenaeum.

He made no pretensions at being a composer, but what he did write was highly successful and confined in the main to miniatures needed for specific Royal and other occasions at Westminster. For this he had the enviable flair for briefly saying what was needed and for doing so with the minimum of fuss. Only a few days after his death, I chanced to be at Evensong in Truro Cathedral where the anthem was *We wait for Thy loving kindness*, which he wrote for the wedding of Princess Elizabeth and the Duke of Edinburgh. This neat, unfussy and inspired anthem somehow seems to sum up so much of the man, the musician, and someone whose contribution to the mainstream of English church music will not be quickly forgotten.

(Reproduced by kind permission of the Editor of *The ISM Journal*.)

Faith Deller

Others better qualified than I can write of William McKie as a distinguished organist and choir-master. I write of him as a much loved family friend.

When he came from Melbourne in 1919 at the age of eighteen he met my father, who had recently become a professor at the RCM, and he would practise at Holy Trinity Church, Prince Consort Road, where my father was organist. He was soon given an open invitation to our home at Ealing and he became in effect a member of the family. He called my mother 'DM' (Deputy Mother) to the end of her days. We children adored him and loved the Sundays when he so often came to lunch, having sat in the organ loft with my father for the morning service. He often used to come on our summer holidays with us and I well remember one summer at Winchelsea, when my father and he decided to take out all the organ pipes and having done so and laid them in neat rows on the chancel steps they had a fearful job



getting them back again, but they completed the job with everything in place, rather to our disappointment as a large lady singer was coming to give a recital that evening and we were hoping for a loud competitive cipher.

Will was a quiet man of great charm, always extremely modest—(I am told he could explode with all the stops out at choir practices but I never saw this happen!)—and he had a delightful speaking voice with just a hint of Australian. He remained a close friend after we all grew up and he played for family weddings and funerals. After he retired and went to live in Ottawa with his Canadian wife he never failed to contact us when he came back each year. He greatly supported my father after my mother's death, and he wrote with great affection in *The RCM Magazine* after my father's death. His friendship was part of the fabric of our lives and his loyalty was unflinching.

Jerrold Northrop Moore: *Edward Elgar: A Creative Life* (OUP, £35)

The author's twenty years and more of obsessive work on this monumental book took as its foundation the vast documentation of Elgar's life, from the day of his birth, when his sister, Lucy began an account of their childhood, and through the books of press cuttings and diaries kept by his mother, his wife (a hundred-page folio volume per year at one time!) and his daughter, not to mention over 10,000 surviving letters to Elgar and a similarly huge number from him. Jerrold Northrop Moore seems to have gleaned every available piece of Elgariana from people still living twenty years ago, and to have soaked himself in the entire musical output, published and unpublished, including sketches.

It was a very happy piece of planning for the biography to go hand-in-hand chronologically with the detailed analysis of each piece of music, together with information about its publication (or lack of it, as with the lovely *Serenade* for Strings), first performances and their reception (which frequently gave Elgar just cause for bitterness), and much else. The 500 music examples begin with 'the first dated music he actually wrote' . . . , ('a tune from Broadheath' from his tenth year) and more than 700 closely packed pages later its similarities to 'a big cantabile' in the cello Concerto's second movement are pointed out. Again, the sixteen-year-old Elgar's characteristic 'plagal' modulations (in a *Credo* arranged from Beethoven's symphonies) and 'plagal darkenings' . . . clearer than ever before in Edward's music' (a violin *Idylle* of 1884) crop up again in *For the Fallen* (1915), where, 'through that slow plagal drop [low A and lowest D] all the carefully wrought harmonies of civilisation emptied through hollowness'.

For a more substantial sample of the book (say one per cent of it) take the few pages on *Froissart* between its first inspiration (a passage in Scott's *Old Mortality*, reproduced with chapter and verse) and (an even more generous extract) Sir Ivor Atkins's account of the first performance, at which he 'knew Elgar was the man for me': after giving the Keats quotation which heads the score Dr Moore writes: 'Twice more in the weeks that followed [the first sketch for *Froissart*] Edward took himself to performances of Wagner's *Meistersinger*'; and he makes a brilliant comparison of three of Elgar's themes with three from *Meistersinger* (obvious—when pointed out). Before stopping for

breath, he has given a fascinating account of Elgar's working method, which was, typically, to write twenty or thirty bars of development of a harmonised thematic idea, partly in ink, but with later (alterable) stages often in pencil, and with alternatives on separate sheets. There is Elgar's (previously unpublished?) description of 'a great mass of fluctuating material which *might* fit into the work as it developed . . . for it had been created in the same oven . . .'. Dr Moore's analysis often gives an uncanny impression of sharing Elgar's thoughts during composition, as when (of a 'sub-theme') 'its disappearance from the recapitulation contributed to a vital, headlong finish'.

The last fourteen years of Elgar's life, after his wife's death, were of course anything but a 'vital, headlong finish' (and are dealt with in seventy pages), though it is plain that for many years previously it was often touch and go whether his muse would fall silent, even with the much-needed encouragement and understanding of Alice, Jaeger and others. By the time Bernard Shaw took their role in the 'twenties it must have become several times more difficult, yet his typical outsize generosity and persistence (direct and behind the scenes) very nearly resulted in at least two more likely masterpieces—an opera and the third symphony—and were thwarted only by Elgar's last illness (or by fate not having brought forward their friendship by three or four years?). In 1933 Elgar was compared to 'a great dynamo' by Wulstan Atkins, whose father (another great encourager) was reminded of 'the days of his greatest creativity'.

In 1930 there was another less welcome reminder of twenty-five years earlier and the long feud with Stanford (in which Elgar is shown to have been unnecessarily tactless himself): the arch Elgar-sniper among Stanford's academic pupils, Professor Edward Dent (whose one quality shared with GBS seems to have been persistence), made his most notorious printed denigration of Elgar, which this time brought forth a public protest signed by nearly a score of eminent people, mostly musicians. Dr Moore seems to let Dent off rather lightly.

It was during his last illness that Elgar told his doctor that he had 'no faith whatever in an after-life' and shocked some of those closest to him by wishing 'to be cremated and his ashes scattered at the confluence of Severn and Teme'. He was talked out of this by Carice, who, with the Leicesters, even arranged his being given the last rites (against the doctor's advice). Dr Moore records all this, but resists any temptation to speculate on the timing of his loss of religious belief, which seems to have left nothing but gloom in its place. In 1905 Elgar described Ernest Newman (who had raised doubts about the whole oratorio trilogy concept) as 'an unbeliever' who 'therefore cannot understand religious music', but by December 1907 he wrote to Littleton of Novello's 'definitely & finally to give up the idea' of a third oratorio on the 'Apostles'. Just over one year later Alice (the driving force?) wrote 'The sunset, I pray, presaged the 3rd Pt of Apostles'. Though it was Elgar himself, in 1909, who did 'hint to Novellos that Part III . . . might after all emerge', I suggest that even by this time he was probably 'going through the motions' of religious belief, and that any charge of hypocrisy becomes insignificant beside the thoroughly wicked and cruel alternative of telling Alice the truth. The 'loneliness of the artist' indeed!

In *A Creative Life* Dr Moore does not do justice to the fortitude of Helen Weaver, whose story was only just emerging, but in the

## Reviews of New Books and Music

Vernon Jones



contemporary (or even slightly earlier?) *Spirit of England* he writes: 'But the illness and death of her mother that autumn [1883] seemed to focus so many doubts that early the next year she broke the engagement'; and after quoting Elgar's 'I know what it is to have lost my own [happiness] forever' he adds: 'Subsequent events were to suggest that this evaluation was not so far from the mark'.

The only serious criticism of the *Life* is of its starkly unfriendly index, where oceans of unclassified page numbers (many of them multiple) reach a total of well over 300 just from the combined entries for Alice Elgar, Novello & Co and Jaeger; and at least one amateur reviewer can aver that the book's chronological plan is not in itself enough of a 'sorting' device to stave off insanity! One final (impertinent) criticism: Dr Moore plainly has the opposite of a 'crossword mind', and this, combined with his obvious fed-upness with 'Enigmas' as such leads him to conclude that Alice's interruption of the original improvisation, and Elgar's necessary strumming before she could again identify the exact 'Enigma' phrase was 'not consistent with any deliberate concealment'. But, quite apart from ignoring Elgar's formally set out clues, this surely begs the question (even from the 'well-known tune' adherents), 'How does this differ from, say, identifying a *particular* bit from several bars of one of Joseph Cooper's *Hidden Melodies*'?

Paul Steinitz

Denis Arnold: *Bach* (OUP, £1.95)

When viewpoints about the meaning of Baroque music and, still more, about its style of performance, have become so diverse, it is refreshing to read Denis Arnold's new book, especially in view of the lamentable neglect of Bach in this, his tercentenary year. It is 'refreshing' because of its balanced, commonsense views on Bach's compositional style, his attitude to religion, and the changes in the types of work he wrote at different periods; such balanced views have been sadly missing since the death in 1974 of Walter Emery, England's greatest Bach scholar. Some examples: 'Although commentators have found deep theological ... meanings to Bach's music ... that he was capable ... of setting new words to pre-existent music should warn us against too close an interpretation on these lines'; this puts Whittaker and Schweitzer into proper perspective, and is consistent with the sensible attitude to *affekt* throughout the book. After quoting Bach's insignia ('Jesus help me'; 'To God alone be the glory') Professor Arnold adds 'for him, there was no alternative way of expressing his deeply-held beliefs' (which puts the publisher's blurb into proper perspective too).

The description of the effect that the Passions might have had on their first hearers, and how 'concert performances' today can distort them, make heartening reading now, when other viewpoints tend to prevail. My long-held view that the *whole* Mass in B minor was not intended for continuous performance (despite the absurd newspaper article about it on Bach's birthday) is delightfully upheld: Arnold, who of course praises the music, writes 'What a ragbag ... the resources demanded lack the sense of practical music making ...'. Hear, hear!

The book is abreast of modern scholarship, but is wisely not dogmatic in its views.

John Streets

Jean-Michel Netoux: *Gabriel Fauré: His Life through his Letters* (translated by J A Underwood) (Marion Boyars, £25)

There is a strange fascination in reading other people's letters, especially when they are as moving as the ones Keats wrote to Fanny Brawne as he lay dying in Rome; as gossipy as those Horace Walpole penned to practically everybody; as brave and as full of devotion as Dorothy Osborne's to her lover during the Civil War, or as wicked as Mozart's. But the more such letters one reads, the more aware one becomes that the great letter-writer is a rare animal. One of the great correspondents of this century, Virginia Woolf, once said: 'The way to get life into letters is to be interested in other people. A true letter should be a film of wax pressed close to the graving in the mind.' I am afraid Fauré will never join that band of immortals when it comes to writing letters, however near he is to Heaven as a composer.

This new edition (the first in English) of 212 letters, presents a chronological selection, omitting the more personal and most interesting ones to his half-abandoned wife, previously edited in a bowdlerised form by his son, and to his mistress, who later became Debussy's wife. The various periods of composition are linked by short biographical and critical essays, often of considerable interest, especially in the case of Fauré's friendship with Marcel Proust, but, alas, there is only one letter, from the novelist to the composer. There is a useful Who's Who of all the correspondents, as well as copious footnotes on every page, but I found the use of English titles in the text ('The Good Song', 'Moonlight') an annoying and unnecessary innovation. Here are letters to and from most of his French composer colleagues, Debussy being the notable, but understandable(!) exception; and to the wealthy and aristocratic patronesses who, at their fashionable salons, championed his early work, and with whom he seems to have enjoyed quite 'close' relationships. In fact, it is not until his correspondence, at the age of forty, with the Princesse de Polignac, that his letters suddenly come alive. A new passion is discovered, reflected in the great songs and piano music of this 'middle' period.

Fauré's life was, by Liszt's or Wagner's standards, a pretty tame affair. He travelled little for concerts (but several times to England, where he was overwhelmed by the excellence of provincial choral singing in a performance of Bach's B minor Mass in Leeds) but more often for health. For fifteen years he battled unhappily as the Director of the Paris Conservatoire, finding time to compose only during the three-month summer vacations. But these letters and this admirable edition are important for a clearer idea of the dates of composition of his works and to know of some of his wishes which were never incorporated in the published editions. The gentle, humble and humane character of this most 'musical' of the late romantic composers shines through in many of these pages.

#### Notes about Members and others

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John Bigg, who was pianist-in-residence at the College Conservatory of Music, University of Cincinnati, Ohio, from 1967 to 1971, was visiting professor of piano at the University of Tennessee, Knoxville, for a month in April-May this year.



Virginia Black performed Bach's 'Goldberg' Variations in the Purcell Room on 28 February.

A concert of organ, choral and vocal music by Eric Thiman was given in the City Temple, Holborn Viaduct on 13 February, by the Holborn Singers under the direction of Kenneth Abbott and with Gerald Barnes (organ), to mark the tenth anniversary of the composer's death.

Robert Aldwinckle gave a recital of harpsichord music by Bach, Handel, Roman and Agrell in the Purcell Room on 24 January.

Kate Elmitt and John Railton have performed Bliss's Concerto for two pianos in the three-hand version made for Phyllis Sellick and Cyril Smith with the BBC Concert Orchestra on Radio 3. They have also recorded for BBC Manchester the six South American Dances by Michael Hobson, and would be very glad to hear from readers who know anything about this accomplished composer, who probably died in the 1960s. John Railton is also working on a one-handed piano tutor, to be followed by a series of books of pieces arranged for one hand, and he would also be glad to hear from anyone (especially composers) interested in this project. Miss Elmitt and Mr Railton will give a lunchtime concert at St Martin-in-the-Fields on 5th August, and an afternoon recital at the Queen Elizabeth Hall in aid of the Imperial Cancer Research Fund.

Sophie Langdon and Shelagh Sutherland gave a violin and piano recital on the Wigmore Hall on 10 February.

Nel Romano's BBC TV programme *Début*, which started on 14 May, featured many RAM students and former students, including Peter Bronder, Louisa Fuller, Aisling Heneghan, Fiona Lamont, Ivan McCready, Paul Marleyn, Anthony Moffat, Melinda Pinder and Deborah Shah (not to mention Miss Romano and Jonathan Cohen).

Janet Canetty-Clarke conducted the Frauen-Kammerorchester von Österreich in a concert of English music in Vienna in November; in addition to works for string orchestra by Purcell, Holst, Delius and Elgar, the programme included the first performance of the Divertimento for trumpet and strings by Betty Roe.

## Distinctions

### Knight Bachelor

David Lumsden, MA, D Phil (Oxon et Cantab), Mus B, Hon RAM, FRCM, FRNCM, FRAMD, Hon GSM, Hon FRCO  
Neville Marriner, CBE, Hon RAM

### CBE

Julian Bream, OBE, Hon RAM  
John McCabe, Mus B (Manchester), Hon RAM, FRCM, Hon FLCM, Hon FRMCM

### OBE

Noel Cox, B Mus (Lond), FRAM, FRCO, Hon FTCL, Hon RCM

### MBE

Sidney Harrison, Hon RAM, FGSM

### Hon D Mus (Belfast)

Philip Cranmer, MA, B Mus (Oxon), Hon RAM, FRCM, FRNCM, FRCO

### FRAM

Philip Langridge; Celia Nicklin; Christopher Morris, ARCO; David Sanger, FRCO

### Hon RAM

Leonard Bernstein, AB (Harvard); Nicholas Cleobury, BA (Oxon), FRCO; John McCabe, CBE, Mus B (Manchester), FRCM, Hon FLCM, Hon FRMCM; Murray Perahia

### Hon FRAM

Sir Robert Armstrong, GCB, CVO, MA (Oxon); Sir Hugh Cubitt, CBE, JP, DL, FRICS; The Rt Hon Lord Justice Lloyd, PC; The Lord Swann, FRS

### ARAM

Margaret Adams; Patricia Alderton, MA, FRCO; Helen Armstrong, BA (Lond); Patricia Bowyer; David Carhart; Janette Cooper, FRCO; Ingrid Culliford; John Davenport, BA (Cantab), FRCO; John Harrington; Robert Hoare; Alan Hutt; Grahame Redmond Jones; Nina Martin; Odaline de la Martinez, M Mus (Surrey); Timothy Pells; David Roblou; Nel Romano; Richard Steele, B Mus (Lond), FRCO; Jasper Thorogood; Colin Tipple, B Mus (Lond), FRCO; Jack Wilde

### Hon ARAM

Colin Metters; Rosalind Runcie; Galie Wheen, FIL

### Hon FTCL

Guy Jonson, FRAM, FRSA

## Births

Bedford: to Steuart and Celia Bedford (*née* Harding), a daughter, Joanna, 2 April 1985

Pells: to Timothy and Mary Pells (*née* Doran), a son, Frank Henry, 17 December 1984

Taylor: to Timothy and Beate Wilmshurst (*née* Toyka), a daughter, Imogen Clare, 17 February 1985

## Marriage

Pells-Doran: Timothy Pells to Mary Doran, 24 March 1984

## Deaths

Rae Jenkins, MBE, FRAM, 28 March 1985

Arthur Phillips, 23 March 1985

Mrs Ian Turner (*née* Henwood), March 1984

William Graham Wallace, FCA, Hon FRAM, 20 May 1985



## RAM Awards

### LRAM Diploma, March 1985

*Harmony, Counterpoint and Composition (Composers')* Andrew Burke

*Piano (Performers')* Scott Mitchell

*Piano (Teachers')* Jane Beament, Angela Carnill, Gillian Cummins, Yenn Chwen Er, Catherine Howell, James Kirby, John Maul, Peita Menon, Clare Morgan, Lydia Newlands, David Selfe, Nicholas Skilbeck, John Wood

*Singing (Teachers')* Sidonie Bond, Elaine Boyle, Judith Horsnell, Sarah Jefferies, Fiona Lamont, Sasha Manning

*Organ (Performers')* Martin Hogben

*Organ (Teachers')* Adrian Marple

*Violin (Performers')* Yenn Chwen Er, Stephen Panchaud

*Violin (Teachers')* Ruth Bass, Patrick Brett Young, Susan Collier, Carole Davidson, Elizabeth Greaves, Rosalind Lee, Susanne Mears, Charlotte Randall, Jayne Spencer, Helena Walters

*Viola (Performers')* Rachel Bolt

*Viola (Teachers')* Karen Demmel, Penelope Filer

*Cello (Teachers')* Lorraine Deacon, Neil Morley, Joanna Parcell, Jane Ridley, Alison Wells

*Double Bass (Teachers')* Elizabeth Harré, Stacey-Ann Miller

*Flute (Performers')* Helen O'Connell

*Flute (Teachers')* Nicholas Carter, John Morgan, Timothy Taylorson

*Oboe (Teachers')* Karen Gregson, Helen Hanson, Martin Hockey, Joy Hoggarth

*Clarinet (Teachers')* David Benedict, Kim Fisher, Peter Heron, Fintan Sutton

*Bassoon (Teachers')* Timothy Mallett

*Trumpet (Teachers')* David Gorodi

*Horn (Performers')* Robert Kay

*Horn (Teachers')* Carole Smith, David Wythe

*Trombone (Teachers')* Lorraine Temple, Andrew Waddicor

## RAM Club News

Jeffery Harris

The Social evening in the Spring Term was held on 19 March, the music being provided by the blind Japanese violinist Takayoshi Wanami, partnered by Geoffrey Pratley. Mr Wanami had proved extremely popular with the students and it was a pity to see only two students in the audience, both Japanese and one of them a pianist! However, the rest of us enjoyed the brilliance and musicality of both artists. It was a pity not to see more accompaniment students in the audience so that they could hear just how a sonata team should sound.

Arrangements are well in hand for the Dinner on 26 June, and it is heartening to see the number of applications already arriving. The Committee is working hard to make the evening a success, and all fingers are firmly crossed that the new format will be to everyone's liking.

### Town Members

Coleman, Mrs Christine (*née* Walters), *Basement Flat, 40 Schubert Road, SW15 2QS*

Houghton, Lynda, *Flat 3, 18 Stradella Road, SE24*

Alterations and  
additions to List of  
Members

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Parmley, Andrew, *87 Albert Bigg Point, Godfrey Street, E15 2SF*  
Pells, Timothy, *9a Penwith Road, Southfields, SW18 4PU*  
Sanger, David, *35a Bromley Road, SE6 2TS*  
Scott, Graeme, *9 Byron Hill Road, Harrow-on-the-Hill, HA2 0JE*

### Country Members

Canetty-Clarke, Janet, *24 South Street, Ditchling, East Sussex BN6 8UQ*

Claxton, Mrs Claire (*née* Le Tissier), *Carillon, Rue des Bailleuls, St Andrew, Guernsey, Channel Islands*

Green, David L, *3 Brook Cottages, New Pond Road, Compton, Nr Guildford, Surrey GU3 1HX*

Hiner, Mrs Sarah, *104 Staunton Road, Headington, Oxford OX3 7TN*

Matthews, Professor Denis, *36 St Andrewgate, York YO1 2BZ*

Railton, John, *Burbage Hall, 97 Macclesfield Road, Buxton, Derbyshire SK17 9AD*

### Overseas Members

Burton, Pamela, *10 Clairfair Street, Tarraginda, Queensland, Australia 4121*

Callaway, Sir Frank, *16 The Lane, Churchlands, Western Australia 6018*

Jones, Mrs Vera G (*née* Davies), *15 Chicora Avenue, Toronto, Ontario, Canada M5R1T7*

Parrott, L Gurney, *7 Lindsey Court, Dobbie Street, Paceville, Malta GC*

Tryon, Valerie, *165 Governor's Road, Dundas, Ontario L9H 6L6*

### Young Members

Foulks, Nicola, *High Beeches, Gatton Bottom, Reigate, Surrey*

Hirose, Chiharu, *62 Armitage Road, NW11*

Tsukada, Tomi, *22 Addison Road, Bedford Park, W4*

Wolff, Elaine, *60 Moring Road, SW17 8DL*

Yamashita, Yuki, *10 Beverley Close, East Ewell, Surrey KT17 3HB*

### Student Members

Douse, Stephen, *71 Lampard Grove, Stanford Hill, N16*

Stinton, Jennifer, *Orchard Cottage, Church Lane, Five Oak Green, Nr Tonbridge, Kent*

## RAM Concerts

Spring Term

### Symphony Orchestra

20 March

Glinka Overture 'Russlan and Ludmilla'

Elgar Sea Pictures, Op 37

Rimsky-Korsakov Spanish Capriccio, Op 34

Shostakovich Symphony No 5 in D, Op 47

Conductor Maurice Handford

Soloist Annemarie Sand (contralto)

Leader Justine Watts

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### Chamber Orchestra

15 March

**Bach** Brandenburg Concerto No 3 in G, S 1048

**Telemann** Suite in F sharp minor

**Bach** Brandenburg Concerto No 2 in F, S 1047

**Vivaldi** Flute Concerto in C, R 436

**Bach** Brandenburg Concerto No 1 in F, S 1046

*Director* Simon Standage

*Soloists* Donna Welchman (violin), Catherine Newby (flute), Sue Böhling (oboe), David Williams (trumpet)

Westmorland Concerts, in the Purcell Room, were given on 13 March by Jonathan Plowright (piano) and the Myriad Trio (Catherine Edwards, piano, Jane Faulkner, violin, Stephen Dehn, clarinet); on 3 April by the London Oboe Trio (Douglas Boyd, Mark Pledger, Sarah-Jane Measures) with Imogen Barford (harp); and on 17 April by Joanna MacGregor (piano). In addition to regular lunchtime concerts an evening recital was given by Nigel Shore (oboe) on 12 March.

### Purcell 'Dido and Aeneas'

21 and 22 March (Concert performances)

*Dido* Annemarie Sand

*Belinda* Helen Astrid

*Aeneas* Andrew Mayor

*Sorceress* Susan Parry

*Second Woman* Jane Ford

*First Witch* Sandra Hall

*Second Witch* Sidonie Bond

*Spirit* Philippa Daly

*Sailor* Huw Evans

*Courtiers, Witches, etc* Philippa Daly, Hania Prawdzic-Golembarska, Caroline Taylor, Jane Ford, Hermione Holt, Terri Coyle, Clara Miller, Alison Mitchell, Shirley Tyack, Sidonie Bond, Judith Horsnell, Gemma Carruthers, Denise Hector, David Dyer, Nicholas Hills, Huw Evans, Stephen Medland, Christopher Ventris, John Harman, David Ashman, Andrew Forbes, Charles Gibbs

*Conductor* Ivor Bolton

*Leader of Orchestra* Martin Smith

18, 20, 22 and 25 February

**Tippett** 'The Knot Garden' (1966–70)

*Faber* Charles Naylor

*Thea* Anne-Marie Hetherington

*Flora* Jane Webster

*Denise* Deryn Edwards

*Mel* Rhodri Britton

*Dov* Christopher Gillett

*Mangus* David Barrell

*Understudies* Philip Lloyd-Evans, Alison Mitchell, Fiona Lamont, Hermione Holt, Charles Gibbs, Antony Rich, Philip Doghan

*Director of Opera* Peter Knapp

*Conductor* Nicholas Cleobury

*Producer* David William

*Designer* Stephanie Howard

*Choreographer* Mary Forey

*Lighting* William Bray

*Principal Coach* Mary Nash

*Stage Management* Marilyn Sarrington

*Wardrobe* Margaret Adams

*Leader (Manson Ensemble)* Stephen Bingham

25 February

Concert by the RAM Brass Ensemble<sup>1</sup> and Chamber Choir<sup>2</sup>

**Tippett** Praeludium for Brass, Bells and Percussion (1962)

**Tallis** Motet 'Spem in alium'

**Tomkins** and **Wilbye** Three madrigals

**Tippett** Songs for Ariel (1962)<sup>3</sup>

Lindsay Blay (soprano)

**Tippett** Three Choral Songs (1944, 1960, 1953)

**Tippett** Three Fanfares (1943, 1953)

*Directors* Harold Nash<sup>1</sup>, Geoffrey Mitchell<sup>2</sup>, Julian Bigg<sup>3</sup>

26 February

Chamber Music Concert

**Tippett** String Quartet No 1 (1934–5)

Louisa Fuller and Anthony Moffat (violins), Melinda Pinder (viola), Ivan McCready (cello)

**Beethoven** Piano Sonata in A flat, Op 110

Haesung Min (piano)

**Tippett** String Quartet No 3 (1945–6)

Martin Smith and Karen Winkelmann (violins), Leon King (viola), Timothy Folkard (cello)

Sir Michael Tippett meets student composers

TVS Film 'A Full Life'

(Sir Michael Tippett in conversation with Jill Cochrane)

Repertory Orchestra Concert

**Elgar** 'Falstaff', Op 68

**Tippett** Symphony No 1 (1944–5)

*Conductor* Colin Metters

*Leader* Stephen Bingham

27 February

Chamber Music Concert

**Tippett** Cantata 'Boyhood's End' (1943)

Antony Rich (tenor), Andrew West (piano)

**Scarlatti** Two Sonatas in B flat, K 544–5

Anthony Williams (piano)

**Scott Joplin** Peacherine Rag; Magnetic Rag

**Stravinsky** Ragtime

Jane Rogers (piano)

**Debussy** En blanc et noir

Marian Kelly and Andrew West (pianos)

### Opera

### Tippett Festival events



**Colin McPhee** Balinese Ceremonial Music  
Isabel Mair and Hilary Punshon (pianos)  
**Tippett** Piano Sonata No 1 (1936-7)  
Rebecca Lodge (piano)

Sinfonia Concert

**Tippett** Fantasia Concertante on a theme of Corelli (1953)  
Justine Watts and Frances Shorney (violins), Paul Marleyn (cello)

**Mozart** Symphony No 38 in D, K 504 ('Prague')

**Tippett** Triple Concerto (1978-9)

Marcia Crayford (violin), Roger Chase (viola), Christopher van Kampen (cello)

*Conductor* Stuart Bedford

*Leader* Ann Criscuolo

28 February

Chamber Music Concert

**Tippett** String Quartet No 2 in F sharp (1941-2)

Caroline Balding and Helena Walters (violins), Elizabeth Dean (viola), Rowan Prior (cello)

**Purcell/Tippett** and **Bergmann** Four Songs

Emma Clarke and Caroline Taylor (sopranos), Gay Colbeck and Caroline Stormer (mezzo-sopranos), Judith Edwards, David French and Hilary Punshon (harpsichord), Claudia Tacke (cello)

**Tippett** Piano Sonata No 2 (1962)

John Wood (piano)

**Tippett** Song-cycle 'The Heart's Assurance' (1950-1)

Emma Clarke, Lynne Davies, Sandra Hall, Anne-Marie Hetherington and Fiona Lamont (sopranos), Nigel Foster and Scott Mitchell (piano)

Sir Michael Tippett: open forum

Lecture Recital

**Tippett** Piano Sonata No 4 (1984)

Paul Crossley (piano)

Choral Concert

**Tippett** Festal Brass with Blues (1983)<sup>1</sup>

**Tippett** Fantasia on a theme by Handel (1939-41)<sup>2</sup>

**Tippett** 'A Child of Our Time' (1939-41)<sup>3</sup>

RAM Brass Ensemble<sup>1</sup>

*Conductor* Harold Nash

Opera Orchestra<sup>2,3</sup> and RAM Choir<sup>3</sup>

*Conductor* Nicholas Cleobury

*Soloists* Isabel Mair (piano)<sup>2</sup>; Lynne Davies (soprano), Annemarie Sand (contralto), Christopher Ventris (tenor), Brindley Sherratt (bass)<sup>3</sup>

*Leader* Yenn Chwen Er<sup>2,3</sup>

1 March

Chamber Music Concert

**Tippett** Piano Sonata No 3 (1972-3)

Adrian Sutcliffe (piano)

**Beethoven** Piano Sonata in F sharp, Op 78

Catherine Howell (piano)

**Liszt** Bénédiction de Dieu dans la solitude

Paul Smith (piano)

**Messiaen** XV Regard de baiser de l'enfant Jésus

Katherine Boyes (piano)

**Tippett** String Quartet No 4 (1977-8)

Gregory Ellis and Elizabeth Charleson (violins), Simon Aspel (viola), Nicholas Cooper (cello)

Manson Prize Concert

**Frederick Scott** Brass

**Martin Palmer** Suite for string orchestra

**Dominic Leitner** Kyrie and Gloria

**Timothy Seddon** Music for nine instruments

**Nigel Clarke** Cross-currents

*Adjudicator* Sir Michael Tippett

**Tippett** Songs for Achilles (1961)

David Dyer (tenor), Roland Gallery (guitar)

**Tippett** The Blue Guitar (1983)

Andrew Marlow (guitar)

Symphony Orchestra Concert

**Tippett** Concerto for Double String Orchestra (1938-9)

**Mozart** Sinfonia Concertante in E flat, K 364

**Tippett** Concerto for Orchestra (1962-3)

**Elgar** Overture 'Cockaigne', Op 40

*Conductor* Maurice Handford

*Soloists* Caroline Balding (violin), Terence Nettle (viola)

*Leader* Justine Watts







